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ABSTRACT

The Children's Art Carnival (CAC) is an intensive holistic reading and reading-oriented arts program for Chapter 1-eligible students who have scored below the cut-off point on a standardized reading test or have performed poorly in the classroom. This report presents the findings of evaluations of the 1990-91 and 1991-92 programs by the Office of Research, Evaluation, and Assessment. The evaluation study identified a number of factors that are crucial to program success and that were evident in the 2 program years studied. It was discovered that themes continued to be an effective way of coordinating the efforts of classroom teachers and CAC staff, particularly at sites which had been participating in the program for a period of time. In addition, use of multisensory approaches means that children who are not successful in one modality have the chance for success in another, and that mastering simple, concrete skills motivates and enables lower-achieving students to generalize from these experiences. A need was expressed by all CAC and school staff members for additional training in coordination and reinforcement of theme-based curriculum. Holistically scored writing samples indicated that the students as a whole had made gains in this area, and a substantial number of students also increased their reading scores. Appendices provide various study documents and assessment instruments. (GLR)

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ED 366 674

OREA Report

E.C.I.A. CHAPTER 1
CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
1990-91 and 1991-92

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E.C.I.A. CHAPTER 1
CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
1990-91 and 1991-92

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EXECUTIVE SUMMARY

BACKGROUND

The Children's Art Carnival (C.A.C.) is an intensive holistic reading and reading-oriented arts program for Chapter 1-eligible students who have scored below the cut-off point on a standardized reading test or have performed poorly in the classroom. The program is designed to motivate second through sixth grade students to read and write and to facilitate their abilities to express themselves by involving them in creative arts activities that are coordinated with instruction in reading and writing. C.A.C. has been in operation in New York City's public schools since 1972. In 1990-92 the program was established in six schools and served between 317 and 360 students. Funding was provided by Chapter 1 of the Education Consolidation and Improvement Act (E.C.I.A.), and was $300,000 in 1990-91 and $315,000 in 1991-92.

Structurally, the program employs the services of one reading teacher and two artists per school, who, in collaboration with participating classroom teachers, provide three workshops each week. The services begin with a "plan and review" session, in which options for theme-based projects are discussed. The artists then lead a 90-minute art workshop in which projects are developed and the connection of the art activities to reading and writing is emphasized. Finally, the C.A.C reading teacher conducts 40-minute reading sessions with between five and seven students of similar activities from each class in the 1991-92 program students received 32 days of instruction. The classroom teacher assists in both workshops as one or the other needs emphasis. New staff in 1990-91 included an educational liaison, who served as a troubleshooter and facilitator across the various sites, and a social worker, who provided support to staff at all sites by bringing the expertise of a clinical background to C.A.C. students and parents.

This report presents the findings of evaluations of the 1990-91 and 1991-92 programs by the Office of Research, Evaluation, and Assessment (OREA). Evaluators made visits to most program sites to observe program activities and interview a sample of school and program staff members. As a result of these efforts, the evaluation team identified a number of factors that are crucial to program success, and that were evident in the two program-years studied:

A theme provides the focus for the curriculum. During the 1990-92 school years, themes continued to be an effective way of coordinating the efforts of classroom teachers and C.A.C. staff--particularly at sites which had been participating in the program for a period of time.

Art instruction incorporates all modalities and moves from the concrete to the abstract. The multi-sensory approach means that children who are not successful in one modality have the chance for success in another and that mastering simple, concrete skills motivates and enables lower-achieving students to generalize from these experiences.

Staff development training. Virtually all of the C.A.C. and school staff members interviewed expressed a need for additional training in coordination and reinforcement of theme-based curriculum. Additional time for making plans would be extremely useful.

Holistically scored writing samples indicated that the students as a whole had made gains in this area, and a substantial number of students also increased in their reading scores. Evaluators recommend that program managers:

- provide additional training to help effect the integration of reading and writing with the arts, and to improve artist-teachers' classroom management skills;
- include classroom teachers in program planning whenever possible;
- enhance the role of the social worker, particularly in the area of parent participation; and
- support and encourage field trips as a vehicle for expanding these students' awareness of the larger world.

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This report has been prepared by the Office of Research, Evaluation, and Assessment's Student Progress Evaluation Unit (OREA/S.P.E.U.) under the direction of Henry Solomon. Yvonne Spoerri-Simons, Art Evaluation Coordinator, served as project supervisor during the 1991-92 school year and Mary Mirabito, external consultant to OREA, performed this task in 1990-91. Malcolm Mooney, Harry Cason and David Kritt conducted field interviews, program observations and site visits. Daniel Light was responsible for data analysis. Yvonne Spoerri-Simons wrote the report and Carol Meyer served as senior editor.

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I. INTRODUCTION

PROGRAM PURPOSE

The Children's Art Carnival (C.A.C.) is an intensive holistic reading and reading-oriented arts instruction program for Chapter 1-eligible students*. The program, which has been in existence since 1972 and which operated in six elementary schools in 1990-91 and 1991-92, is designed to serve second through sixth grade students with severe reading problems who would normally be attending classes taught by cluster teachers. The purpose of the program is to motivate these students to read and write and to facilitate their abilities to express themselves by involving them in creative arts activities that are coordinated with instruction in reading and writing. As one staff member explained:

> Art is the hook to reading and writing. Anything visual stimulates an emotional response; being able to express that response on paper takes the child to a higher level. We are helping kids to see and read art.

PROGRAM STAFFING AND ORGANIZATION

Structurally, the program employs the services of two artists and one C.A.C. reading teacher per school who work in

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*Chapter 1 of the Education Consolidation and Improvement Act provides federal funding to school districts that offer remedial programs designed to address student needs in basic reading, writing, mathematics, and English-language proficiency. A school is eligible for Chapter 1 funds if its percentage of low-income students is equal to or greater than the citywide average based on a formula which calculates students' eligibility for free lunches and Aid to Families with Dependent Children (A.F.D.C.). In order to be eligible for Chapter 1 services, a student must reside within a targeted neighborhood and either score below a designated cut-off point on state-mandated standardized reading tests or--as specified by the Chapter 1 Evaluation Reporting System--be selected on the basis of classroom performance.

collaboration with participating classroom teachers.* The program year begins with an orientation program for both C.A.C. staff and participating classroom teachers. The C.A.C. staff members then meet with the classroom teachers at the beginning of each project to determine the best ways to integrate program activities with the classroom curriculum. Topics discussed include ideas for themes around which instructional activities can be focused, plans for educational trips relating to these themes, and techniques for working with individual children.

Three different types of CAC-related activities then take place each week, for 30 weeks. The series begins with a 40-minute "plan and review" session for whole classes (about 25 to 30 students) primarily led by C.A.C. artists, in which options for theme-based projects are discussed, and students' progress on these projects is reviewed once the project is underway. Children write workplans in a logbook where, as explained by a classroom teacher, "they record what they are doing and why, and the outcomes."

The artist teachers then lead a 90-minute art workshop in which projects are developed and the connection of the art activities to reading and writing is emphasized. And finally, the C.A.C. reading teacher conducts 40-minute reading sessions with between five and seven students of similar ability from each class. These "story room" reading sessions feature reading

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*The relationship between the classroom teachers and C.A.C. staff was spelled out in a contract, a copy of which is provided in Appendix A.

aloud, creative writing, word games, and worksheets focusing on particular skills. The students' classroom teacher assists in both workshops as one or the other needs emphasis.

The three sessions are conducted on either the same day or consecutive days. In the 1991-92 program, students received 32 days of instruction.

In addition to the reading and artist teachers, program staff included a project director and an office associate. An educational liaison and a clinical social worker joined the program in 1990-91. The educational liaison worked with staff at each site in planning and training activities. The social worker strove to increase parental involvement in schooling and, where family problems were serious, referred those concerned to outside social service agencies.

PROGRAM FUNDING AND SITES FOR 1990-92

The program is funded through Chapter 1 of the Education Consolidation and Improvement Act (E.C.I.A.). Funding for 1990-91 was $300,000 and for 1991-92 was $315,000. C.A.C. was established at six schools throughout the city during these two school years: P.S. 208 and P.S. 123 in Manhattan, P.S. 140 and P.S. 146 in the Bronx, and P.S. 105 and P.S. 123 in Queens. In each borough, one school was the primary site, serving three classes; the secondary site served one class.

C.A.C. served 360 students in grades three through six in 1990-91, and 317 students in grades two through five in 1991-92. Table 1 shows the distribution of students by grade in 1991-92.

Table 1

Children's Art Carnival
Distribution of Students by Grade: 1991-92

Grade	Number of Students
2	23
3	78
4	79
5	137
Total	317

- The greatest number of C.A.C. students were in the fifth grade.

PROGRAM OBJECTIVES

Objectives for both the 1990-91 and 1991-92 C.A.C. program were that:

- Students in grades three through five or six are expected to demonstrate statistically significant increases in spring-to-spring comparisons of citywide standardized reading test scores.
- By the end of program participation, 50 percent of the students are expected to demonstrate improved writing performance as determined by holistic scoring of pre- and posttest writing samples.

PROGRAM EVALUATION

The Office of Research, Evaluation, and Assessment (OREA) evaluated the program both years, focusing on program implementation and on student performance on reading and writing tests. Evaluators:

- reviewed program documents and materials;

- interviewed program staff, classroom teachers, and principals about program organization and funding, the curriculum, and parent and staff development activities;
- made classroom and site observations of instructional methods, teacher/student interaction, and overall program implementation; and
- analyzed students' scores on standardized reading tests and on a holistic writing test.

SCOPE OF THE REPORT

Chapter II presents implementation and staff perceptions for both program years. Chapter III presents student outcomes, and OREA's conclusions and recommendations are presented in Chapter IV.

II. PROGRAM IMPLEMENTATION

PARENTAL INVOLVEMENT

In September, parents of participating students received a letter which described the program and invited them to visit their child's class and participate in activities and field trips. C.A.C. participated in the open house of each sponsoring school, held in the fall and spring of every year. Children's artwork was displayed, and staff discussed and demonstrated how the program integrated art and literacy skills. C.A.C. reading teachers also met with the parents' organization at each school.

THE SOCIAL WORKER COMPONENT

The C.A.C. social worker provided support to staff at all sites, working with parents and helping staff become sensitive to the problems that their students face outside of school. Assisted by an intern in handling specific children and cases, the social worker brought the expertise of a clinical background to C.A.C. students and parents. Tables 2 and 3 identify the number of student referrals made by the social worker in 1990-91.

Table 2

Social Work Referrals by Site: 1990-91

Site	# of Referrals
P.S. 140 Bx	26
P.S. 123 M	22
P.S. 208 M	33
P.S. 123 Q	17
Total	98

- The greatest number of referrals were made on behalf of students enrolled at P.S. 208M, followed by those at P.S. 140 Bx.

Table 3

Social Work Referrals by Type of Referral: 1990-91

Type of Referral	# of Referral
Mental Health Consultation	26
Recreation/Youth Programs	28
Additional Arts Education	15
NYC Board of Education Committee on Special Education (C.S.E.) Assessment	14
Drug/Alcohol Intervention	11
Medical	7
Total	98

- The greatest numbers of referrals were for mental health consultation and recreation/youth programs, followed by additional arts education and C.S.E. assessment.

EDUCATIONAL LIAISON

The educational liaison, a new position in 1990-91, served as troubleshooter and facilitator who brought the staff together across the various sites to work as a team. Besides her major responsibility for planning and staff development, she was a critical link in communicating with teachers and resolving problems. The liaison met with teachers to determine which subjects would be covered and to help bring the art staff's work in line with classroom curriculum, working across all C.A.C. sites and schools.

SITE VISITS

An evaluation team conducted interviews and observations during visits to various sites during the two program years being evaluated. The following description of program implementation is based on observations, staff interviews, and C.A.C. written materials.

The Bronx Site

Program setting. The community surrounding the Bronx site visited by evaluators is primarily black and Latino, with many recent immigrants from Puerto Rico and the Dominican Republic. Interviewees frequently noted that the needs of a bilingual population and the presence of poverty, violence, and drugs required constant attention on the part of students and staff and were also factors which limited parental participation in the program.

Other factors impinging on program operation included students in need of special education evaluations, a high turnover of teachers through the school year, and, in one case, extensive "pull-out" programming due to SBM/SDM activities, resulting in hectic schedules and little continuity in the typical school day. C.A.C. staff and the classroom teacher expressed concern that students' harried schedules made concentration difficult and exacerbated normal behavior problems.

The program at this site was established in two separate rooms in a mini-school trailer behind the main building. The classes appeared well stocked with art materials and books, but staff members reported serious problems with lack of heat during the winter months, and a school staff reduction which resulted in larger classes.

Themes and applications. The organizing center of each project was a theme drawn from the classroom curriculum. For example, the theme of "the West" emerged from a social studies section taught in the regular classroom. C.A.C. developed a project about a fictitious black family moving to the west in the 1870's. Students then did research about the subject, participated in story telling and discussion, and used a variety of materials in the art project.

Another theme was "The Me Nobody Knows." After a brief review of the theme at the beginning of a plan and review session, the artist teacher listed goals for the day and asked individual students to read each goal aloud. The discussion

that followed revealed that the students were at different points in their thinking about this subject, and therefore needed to identify their own personal goals and sequence before proceeding to their work.

Evaluators then observed an art workshop in which students were working in two different areas. In one room, 14 students were drawing with chalk on 5'X3' sheets of paper that had been taped to the walls. The two artists circulated, conversing with the students and encouraging them to stand back to get an overall look at their work, assess where they were, and then close in again on their task.

For example, one artist asked several of the students what was going on "inside," and encouraged them to express their internal state or mood through the use of particular shapes or colors that they had earlier defined as "hot" or "cool." In another instance, the artist asked a student who was using only red why she was doing that, and based on the discussion, asked, "What's another hot color?" This provided "space" for the student to recall prior learning and apply it, though she was given the freedom to decide for herself whether or not she wanted to make other related colors part of her drawing.

In another room, students were planning and reviewing another art project related to the same theme. The teacher used the word "label" to get the children to explore the concept of identity, contrasting how people label us with the self that is hidden, unknown, or private. Students responded to statements on

the board and to questions with examples of parts of themselves that are not immediately obvious, showing evidence of their ability to read and to analyze, integrate, and apply ideas.

The Manhattan Site

Setting. The neighborhood in which the primary Manhattan site (P.S. 208) is located has a major problem with drug abuse, and many of the children are from households with one parent, or headed by grandparents or by "crack mothers." In observing a lesson in which students painted paper maché masks, the reality of the neighborhood conditions was revealed by one young girl who, when asked about her mask's power, responded that it was to protect her from (and solve the problems of) homelessness, rape, drugs, and even murder.

However, the school was described by the coordinator as trying to present itself as a private school, with much effort by the principal to improve the school's image and attract parent's interest. Evaluators observed that the school was clean and orderly, and that the hallways and program rooms were full of the children's art, including three-dimensional animal reliefs, drawings of stories accompanied by students' interpretations of these stories, and African masks that students had created to express their "power."

As at the other C.A.C. sites, classes at P.S. 208 met weekly for reading and art instruction. However, unlike the Bronx site, classes at this site met as one group with the entire staff for the entire period.

Use of themes and relation to classroom curriculum. As in all sites, themes played an important role as explained by the staff:

> We do not do any reading without art involved (and vice versa); nothing stands by itself. The children see all of the material in relation to the other material that they are studying; it's not science now and math or social studies later.

Themes included in the 1990-91 program included Africa and the zoo environment. Staff members used discussion, writing, and the art project to help students relate their experience of the zoo to the books that they read. Artists reported that stories embedded in the children's art had also inspired writing activities.

Students recorded all activities in their logbooks, which included their own vocabulary list, the procedures that they followed, and examples of their artwork. In writing and art, the children were encouraged to use their imagination. For example, they read folk tales which then became the basis for writing their own folk tales and for making sketches which were then integrated into the primary art project of printmaking.

A 1991-92 site visit also provided evidence of the integration of discipline-based material and the arts project. Students had completed discussion of a book that they had read (Journey to Johannesburg, by Beverly Naidoo) and were beginning to create their own play, based on the story. Each student was asked to create the role for their part in the play. The teacher helped provide script ideas, and the students spent the period

doing improvisational exercises with their roles. Since this task frequently involved dialogues with others, the exercises also encouraged students to work together, and reflected their ability to collaborate.

The Queens Site

Site characteristics. This site shares the neighborhood problems described in relation to the other C.A.C. sites visited by evaluators. The area is renowned for its "crack" consumption, and many households are headed by grandparents, or a single parent. There are also many recent immigrants, but bilingualism did not seem to present instructional problems. The major problem at this site is the utter lack of life experiences for these children, as described by the site coordinator:

> They haven't been anywhere. There is no place for them to play. Everything is a dead end for them. TV is their life.

However, the school has long been involved in the C.A.C. program, and is so committed to it that it has provided a ceramics studio for the children. That, and the extensive experience of the staff with the program (described below), make this a true demonstration site.

Use of themes and relation to classroom curriculum. The Arts Carnival projects were developed from themes determined in cooperation with the classroom teacher, and drawn from the classroom curriculum, using the initial September planning meeting as a starting point. In 1990-91, C.A.C. staff determined that Egyptian and Native American civilizations would correspond

with curriculum that the teachers planned to cover. Field trips to the Brooklyn Museum and the Metropolitan Museum of Art were incorporated into the program structure, and classroom texts and material formed the basis for C.A.C. instruction and projects. As staff and teachers reported:

> All areas of the curriculum are brought in and covered. There is lots of reinforcing of what's done in class which broadens the children's understanding . . . we supplement the curriculum with cultural aspects--the art, mythology, and factual information--of what they are studying. They get to work with, and see, what they are learning about.

The following year was even more structured, utilizing six main themes. Under the first theme or topic of Art, students did abstract drawings, made quilt designs, painted murals, and worked with clay, plaster, and gourds, while the books that they read frequently focused on particular artists or aspects of art such as line and color. As part of their initiation to art, students in the second grade were given a guided tour of the Metropolitan Museum of Art.

This was followed by work in art forms related to various cultural traditions that were studied as part of the social studies and multi-curriculum, and formed the second and third themes--Native Americans and the black experience. For their study of Native Americans and in conjunction with making their own totem poles, fourth graders were given a guided tour of the Native American wing of the Brooklyn Museum and the opportunity to sketch the totem poles in the exhibition. For the unit on the black experience, the children returned to tour the African wing

of the Metropolitan, sketching objects for use in making their own ceramic and wooden masks.

The fourth theme was linked to the science curriculum and focused on the seasons for the second grade, and on the rain-forest, sea life, and plants and nature for the fourth grade. Toward the end of the year, students working on various science units attended the Hall of Science.

Two observations in 1991-92 indicated a high level of integration of the art projects with the curriculum. Two different workshops in the sciences focused on fish. In the second grade, children worked on decorating fish cutouts, while at the fourth grade level, students completed preparations for firing ceramic fish. In the former case, the reading teacher, especially, spoke with students about their project, asking them to relate their fish to material that they had read in class, to spell certain words--such as tuna--that they were using to identify their fish, and to elaborate about their fish in numerous ways. "Is it as mean as it looks?" "What does he do?" At the same time there was a great deal of talk about different techniques ("zig-zag" lines, shading) for drawing the different named parts of the fish--tail, fins, face, eyes.

The writing activities flowed from the art exchange: children were encouraged to write the life stories of the fish so other people could read the stories that they had previously told. The reading teacher's enthusiasm made the difficult

transition from making art to the writing task an easy one for the students.

In the upper grade level, students had described their clay fish and their habitats, eating habits, and group patterns before beginning their drafts. They then read some of their writings aloud, commenting on their process and plans for revision. Despite the groups' limited self-discipline and short attention span, the teacher's ability to guide the class meant that much was accomplished in the time allotted.

The program culminated with books and art activities centering on the themes of creative thinking and the imagination.

Parental participation. The program had developed a strong relationship with a small group of parents, and developed and disseminated reading enrichment materials for parents to use in helping their children. The Queens site coordinator generated parental interest in the program through intensive work:

> We started at the parents' meeting where we asked them to sign up for workshops; we made games with them to bring home for their children. We also focused on things they could do during the summer; we took them on field trips to places where they in turn could bring their children, and we showed them how to make it an enriching process. We give them a sense that they should get involved. They feel they have little input and power related to the school. We try to make them visible to the school.

The social worker assisted with these activities, formed a parent group at this school, attended field trips with the parents, and conducted the parent meetings.

CONCERNS ACROSS SITES

In addition to observing program activities, evaluators asked C.A.C. staff and classroom teachers about the degree of congruence between C.A.C. sessions and the classroom curriculum, the relationship between the program and the rest of the school, and their areas of concern about the program.

Congruence

Queens. The degree of congruence between C.A.C. staff and the classroom teachers seemed to vary across the sites. Perhaps the greatest degree of congruence was found at the Queens site, which had participated in the program the longest of the three visited sites, and had the most experience working together as a team. Perhaps most importantly, the art teachers had extensive experience in all instructional areas.

Because of limited time during school hours, much planning and instructional development occurred after school, without compensation. As the site coordinator noted:

> We spend a lot of time researching among ourselves. We spend a lot of time at home planning; it takes a lot of work to make it work right. It takes time to put a good staff together. We mesh well, which is difficult to do. We've built a good staff over time. Its tough with new staff members.

Manhattan. The interface between the teachers and the staff at the Manhattan site also seemed excellent. This contact included sharing children's writing samples, talking about student needs for extra help, and determining particular forms of support, with much consultation on the skills developed in the program. In September, an informal assessment and profile of

each child was completed, from which groupings for small reading clusters where C.A.C. staff could address special problems were established. This close cooperation allowed the program to be responsive to the children's needs, as described by a teacher:

> The congruence [of the art program and the classroom curriculum] is ideal considering the time limits. We work together and follow each other's lead. We are never disconnected, and all our plans and themes are developed together.

And a C.A.C. artist commented:

> We don't want the children learning one thing in the classroom and doing something unrelated up here. The kids would lose something if we aren't supplementing what the teacher is doing. This way the teacher sees our value--that we can help them with their lessons and can reinforce what they do, and that their kids are not losing something by participating in this program. In fact, we are adding a new dimension to their learning.

Bronx. The Bronx staff was highly motivated, but the integration of reading and writing with the arts appeared less cohesive than at the other sites. The staff members viewed themselves as experts in distinct and separate fields, art and reading--an attitude which was reinforced by the fact that activities took place in two different physical spaces, and by staff members' strict adherence to instructional time limits with each group of students.

Relationship of C.A.C. to the school site

Both the Queens and Manhattan sites reported that the C.A.C. program had extended its role in the school by helping decorate the hallways and classrooms with children's art and by providing advice relating to art and reading projects. Almost all of the

teachers at the Queens site had participated in the program, and were familiar with it.

Areas of Concern

Personnel at all three sites expressed a desire for more training. Staff at the Manhattan site were particularly articulate on the need for an improved orientation program for participating classroom teachers, and for additional help on how to integrate the various aspects of the program. As the site coordinator indicated:

> There is no real introduction or orientation to the program. In the beginning we have to be careful not to alienate teachers in a new school. We have to win them over. Training or orientation could be utilized to smooth this transition.

Staff identified a need for more training in integrating reading/writing and the arts, and improved team operations, as reported by an artist:

> If the program is supposed to integrate language arts with art, both sides [meaning reading teachers and artists] need to know more about the other side. I need more information and training about how to select writing projects appropriate for particular groups, and how to spark creative writing. I need to know what is appropriate for the age levels and for the cultural backgrounds I'm dealing with. . . . I would like a more structured way to help the children's writing. I need training about the reading end of this.

Bronx staff members agreed with the need for a more structured orientation program, and suggested inter-team observations to observe other sites in action. They also identified the need for more structured time to plan the curriculum, and for trips and projects.

Queens personnel also noted the need for additional training, but indicated the difficulties in terms of time:

> The problem is that we are very tight for time. There is little time for training, for staff development, for building ideas and themes . . . There is a need for outside help.

SURVEY RESULTS

In addition to making sites visits, OREA evaluators distributed a brief questionnaire to C.A.C. staff and classroom teachers. Of the seven C.A.C. staff who responded to the survey, four were new to the program. Of the six classroom teachers who responded to the survey, three were first-year participants in C.A.C. and three had between two and five years of experience with the program.

C.A.C. personnel felt that the most challenging aspect of the program was working cohesively as a team to keep students interested in and challenged by the integrated reading and arts approach of the program. They reported that the orientation and training had helped them become familiar with such subjects as media-tion skills and conflict resolution techniques and noted that the use of themes helped coordinate the activities of all participants. They also felt that increasing structured planning time, through such techniques as regularizing teachers' release time or providing coverage, would improve the coordination between project and classroom activities, and would be particularly helpful to new staff members.

In addition, they asked for:

- additional training in classroom management and conflict resolution:
- additional sample lessons;
- solutions to specific reading problems;
- adequate instructional texts and readers;
- formal follow-up of C.A.C. instruction in the classroom to provide support for the classroom teacher;
- strategies to reduce delays in purchasing and receiving materials and equipment;
- limits on class size;
- informal student recognition activities such as bimonthly awards, ceremonies, and presentations for other students; and
- a "hands-on" parents workshop.

Most teachers indicated that the school and district had supported their program (see appendix B-3 for more information on their responses), and felt that they had increased their personal ability to incorporate arts instruction into their classroom curriculum, noting that the students had improved self-esteem, better behavior and social interactions, greater comfort with the tasks of reading, a greater appreciation of the arts, and more facility in the use of the arts as a communications tool (cf. Appendix C). As one staff member noted,

> More is gained than is reflected on the reading scores. They [the students] get treated with respect and we offer a supportive and encouraging atmosphere; we're an oasis . . . they learn self-expression, and develop confidence.

Most felt that the artists' skills in areas such as classroom management and delivery of instruction needed strengthening, and concurred with the C.A.C. staff that more planning time would be helpful. They also recommended more museum and gallery visits, and suggested that they play a greater role in program planning in the future.

And finally, classroom teachers and principals agreed that arts education is an important method for developing social/personal and intellectual skills (Appendix D).

III. STUDENT OUTCOMES

ATTENDANCE

Students received approximately three hours of workshop instruction per week in the C.A.C. program, for a maximum of 32 weeks per year. Due to a restructuring of the Chapter 1 retrieval form which collects individualized data for C.A.C. students, program staff were unable to provide OREA with correct attendance data for the years under review.

ACADEMIC ACHIEVEMENT IN READING

Program impact on students' reading level was determined by comparing their score on the Degrees of Reading Power (D.R.P.) test after participating in the program (the "posttest" score), with their score on the test the previous year (the "pretest" score). Analysts converted the raw scores of full-year students with both pre- and posttest information to normal curve equivalents (N.C.E.s)*, and then analyzed these results by grade.

1990-91 outcomes. Figure 1A presents mean pre- and posttest D.R.P. scores for third through sixth grade students who participated in C.A.C. in 1990-91. The difference between their score in the spring of 1990 and their score in spring 1991 is the N.C.E. gain for the year, which is also shown in Figure 1B.**

---

*By converting the citywide reading scores to N.C.E.s, we can determine students' progress in relation to that of the national norm group. Students who show N.C.E. gains have improved their standing in relation to the norming group. Those who show no gain have remained in the same relative position even though they may have improved their absolute reading ability.

**In reading the figure, it should be noted that the sixth grade's regular teacher went on maternity leave three days before the D.R.P. was administered by a new substitute teacher.

FIGURE 1A
MEAN NCE'S ON THE D.R.P. TEST
BY GRADE, C.A.C. 1990-91

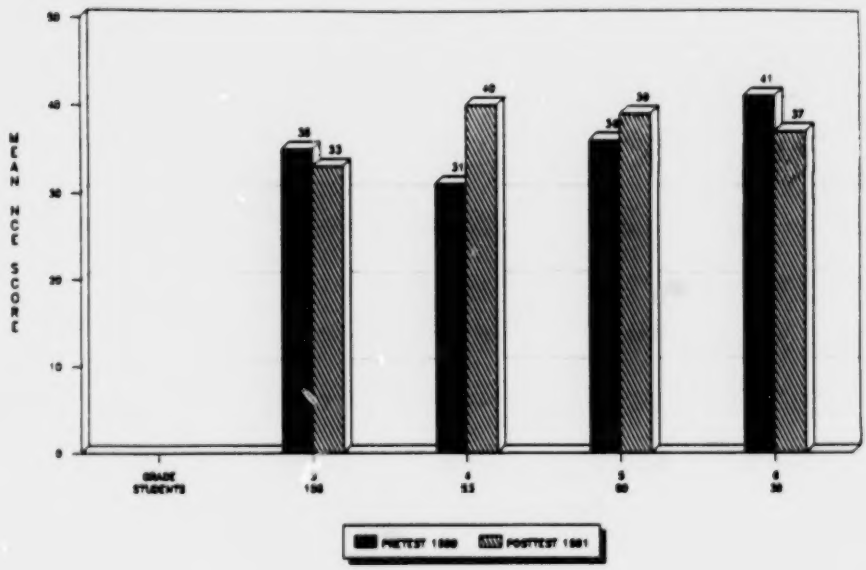
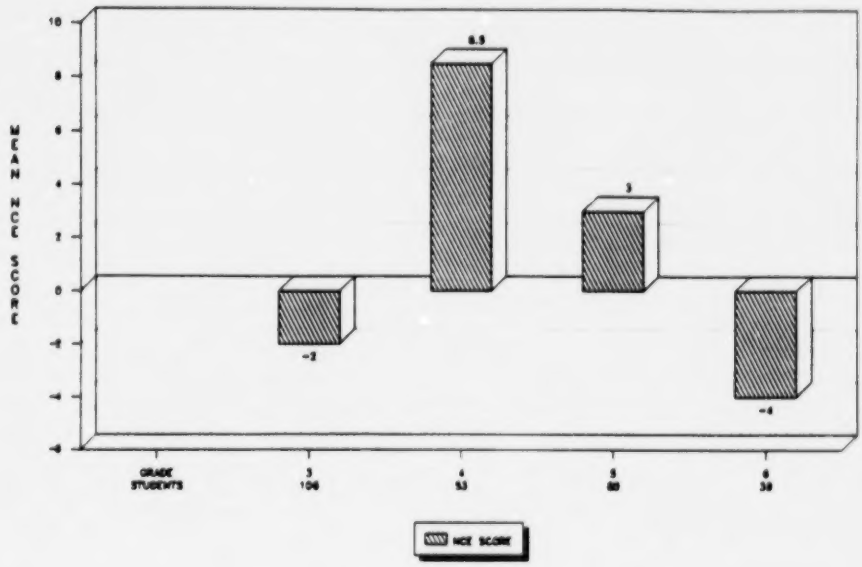


FIGURE 1B
MEAN NCE DIFFERENCES ON THE D.R.P. TEST
BY GRADE, C.A.C. 1990-91



The two figures show that the aggregated score for students in grades four and five in 1990-91 was greater than their score the previous year--by 8.5 and 3.0 N.C.E.'s, respectively This means that the program objective that students make statistically significant gains was met by these groups of students. However, students in grades three and six showed declines of -2.0 and -4.0, respectively.

1991-92 outcomes. Figures 2A and 2B present D.R.P data for those students in grades three through five who participated in the 1991-92 C.A.C. program.* As indicated on these charts, only grade three posted a mean gain of 2.5 N.C.E.s, while grades four and five showed declines of -0.5 and -2.0 N.C.E.'s, respectively. However, it is important to note that test scores declined as a whole throughout the city in 1991-92, and that the 2.5 gain of third grade students therefore stands in sharp contrast to the -3.9 decline of third grade students citywide.

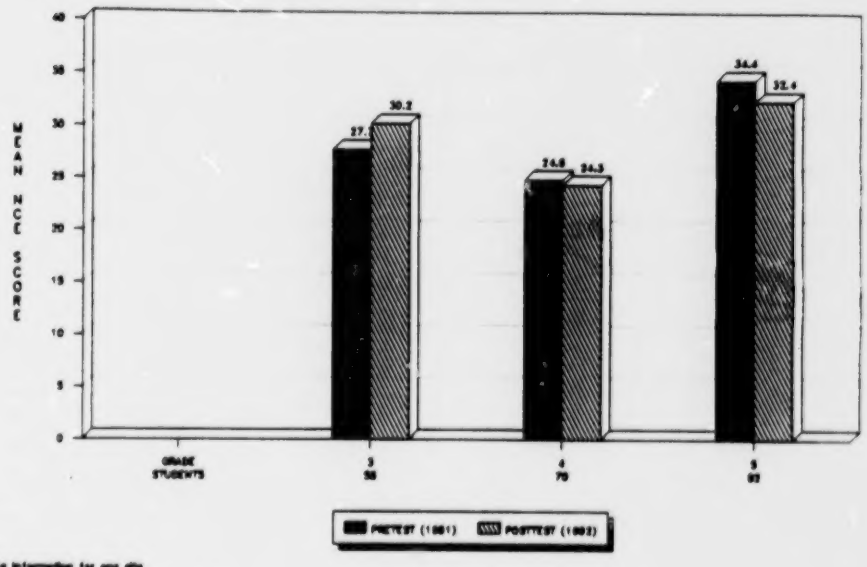
ACADEMIC ACHIEVEMENT IN WRITING

Students were given a writing test in the fall of 1991 and spring of 1992. On both occasions, students were asked to focus on a picture selected from an array posted on the walls and write a story about it.

These writing samples were scored by readers from OREA using scales developed by OREA. The scoring procedure assessed how well the student was able to communicate, with special attention

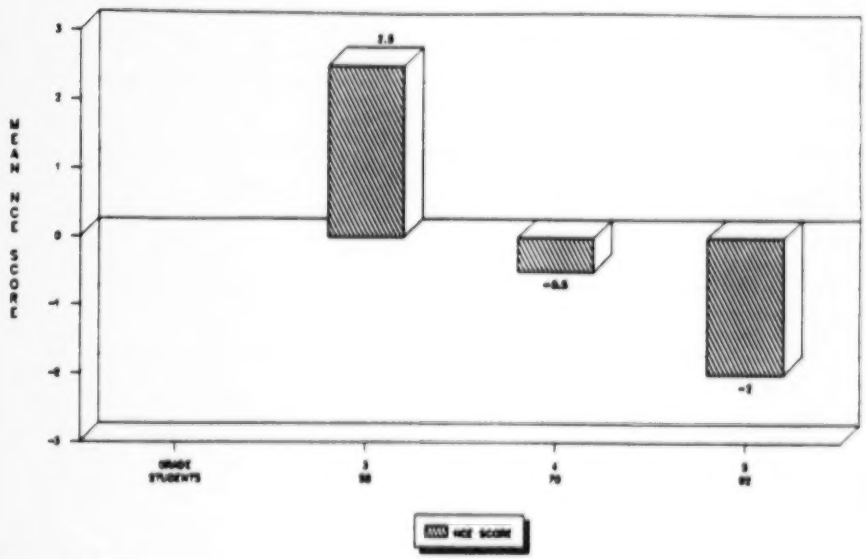
*Data for 33 fifth grade students was omitted from both figures, due to an error in data collection.

FIGURE 2A
MEAN NCE'S ON THE D.R.P TEST
BY GRADE, C.A.C. 1991-92



*Missing information for one site (5th grade)

FIGURE 2B
MEAN NCE DIFFERENCES ON THE D.R.P. TEST*
BY GRADE, C.A.C. 1991-92



*Missing information for one site
(5th grade)

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to the writing sample's coherence, sentence structure and sequence, and the pupil's awareness of an audience. Each writing sample was independently scored by two people, whose scores (if they matched or differed by only one point) were combined to yield a rating for the paper. Following the State Department of Education's guidelines for holistic scoring of writing samples, a one point discrepancy between coders was acceptable. (See Appendix E).

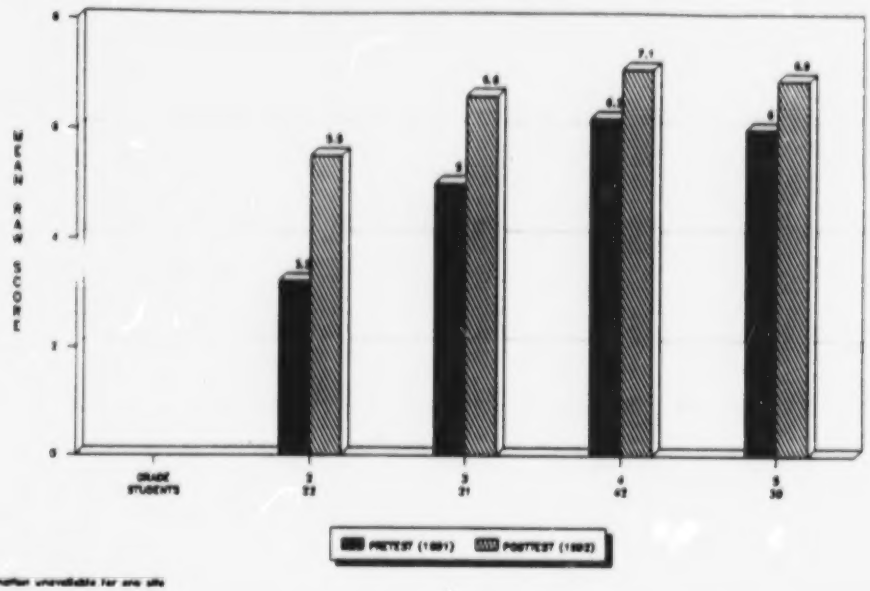
Writing Outcomes

Figure 3A presents 1991-92 writing achievement data for 150 students with matching pre- and posttest data in grades two through five. Data for 1990-91 were not made available to OREA, and 1991-92 data was missing for one site.

Average posttest scores for students in all grades were higher than the average pretest scores, thus exceeding the program's objective that 50 percent of all students would make a pre- to posttest gain. Figure 3B shows that students in grades two and three made the largest mean raw score gains (2.2 and 1.6, respectively).

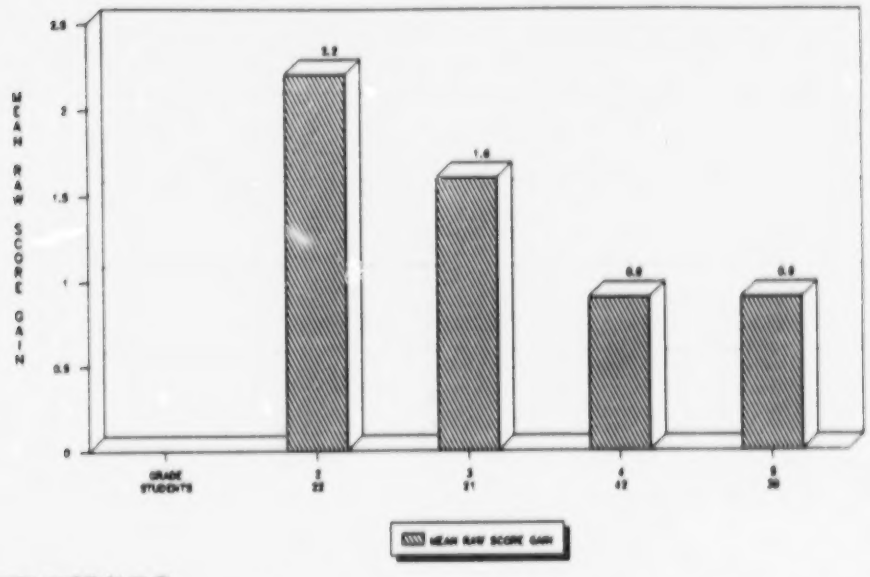
FIGURE 3A
MEAN RAW SCORE DIFFERENCES BY GRADE*
ON HOLISTIC WRITING TEST

C.A.C. 1991-92



*Information unavailable for one site

FIGURE 3B
MEAN RAW SCORE GAINS BY GRADE*
ON HOLISTIC WRITING TEST, C.A.C. 1991-92



*Information unavailable for one site

IV. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

Children's Art Carnival is an innovative program which utilizes the services of specially trained artists and reading teachers to facilitate the ability of children with poor reading skills to express themselves. In 1990-91, this long-running program was reorganized as a school-based program in six sites in three boroughs: the Bronx, Manhattan, and Queens.

OREA's evaluation of program activities during 1990-91 and 1991-92 indicates that the program continues to be an effective method of motivating children to express themselves visually, orally, and on paper. Much of the artwork produced by the children was extremely well-done and impressive and graced the halls and classrooms of the sites visited by evaluators. Staff members reported their perception that participation in the program improved students' self-confidence and self-esteem and resulted in improved social interactions and behavior. Holistically scored writing examples indicated that the students as a whole had made gains in this area, and a substantial number of participants also increased their reading scores.

The use of themes continued to be an effective way of coordinating the efforts of classroom teachers and C.A.C. staff--particularly at sites which had been participating in the program for a period of time. However, virtually all of the C.A.C. and school staff members interviewed felt that additional training in coordinating and reinforcing these efforts would be helpful, and

that additional time for making plans would also be extremely useful. Classroom teachers felt that artists could benefit with additional training in classroom management, while C.A.C. staff felt that the classroom teachers might benefit from additional support in incorporating art skills and concepts in classroom activities.

Both the educational liaison and social worker seemed to be effective additions to the program. However, it is also evident that parent participation continues to be a problem in this program, as it is many other programs in the schools.

RECOMMENDATIONS

Based on the findings of this evaluation, OREA recommends that program managers:

- provide additional training to help effect the integration of reading and writing with the arts, and to improve artist-teachers' classroom management skills;
- include classroom teachers in program planning whenever possible;
- enhance the role of the social worker, particularly in the area of increasing parent participation; and
- support and encourage field trips as a vehicle for expanding these students' awareness of the larger world.

APPENDIX A

1990-91 LETTERS OF AGREEMENT
C.A.C. TEACHERS AND CLASSROOM TEACHERS

THE CHILDREN'S ART CARNIVAL
CHAPTER I READING & WRITING PROGRAM

TEAM OF ARTIST AND READING TEACHER AS COLLABORATORS WITH PARTICIPATING CLASSROOM TEACHERS AGREEMENT BY READING AND ART TEACHERS

The artist and reading teacher will collaborate with the classroom teacher as a team to determine which aspects of the curriculum best lend themselves to theme-based activities . The team will be available for planning meetings monthly and at the beginning of each new theme-based project, and for an evaluation meeting at the end of each project.

In the Plan & Review the artist-teacher, in collaboration with the reading and classroom teachers, will:

1. Conduct the visual presentation and the discussion to encourage students to think and plan their own work based on the selected themes;
2. The reading and artist teachers in cooperation with the classroom teacher will assist with identifying resource materials for student research in the chosen theme.

In the Art Activity the artist teacher, in collaboration with other team members will:

1. Have the necessary demonstration materials, art vocabulary,and art supplies ready for the class before the beginning of the Plan & Review;
2. Lead the class in demonstration, discussion, and step-by-step procedures related to the art activity developed on the selected theme;
3. The artist-teacher will collaborate with the reading and classroom teachers in the planning of project-related trips;
4. The reading and artist teachers will assist with class management.

For the Classroom - The Carnival's team members will cooperate with the classroom teachers in planning theme-based activities that can be easily integrated into the classroom curriculum.
For the Story Room - The reading teacher will plan and provide small group and individual tutorial interventions for all participating students and will instruct the artist teacher in the provision of small group and individual tutorial interventions for students as indicated in the proposal design schedule of activities.

I understand that the above conditions have been designed for optimum use of this program for the students and I agree to fulfill these requirements as a member of the team.

Artist-Teacher Date

Reading Teacher Date

The Children's Art Carnival (CAC) Chapter I Reading & Writing Program

AGREEMENT ON THE RESPONSIBILITIES OF THE CLASSROOM TEACHER AS COLLABORATOR AND ACTIVE MEMBER OF THE CHILDREN'S ART CARNIVAL PROGRAM

We look forward to working with you and your class in CAC's Chapter I Reading & Writing Program. In order to ensure that your class receive the optimum CAC experience, it is critical that each classroom teacher participate as a member of the program's overall team. Therefore it is important that the classroom teacher:

1. Collaborate with the artist-teacher at the beginning of each new project and at the end of the project to determine the best ways to integrate the program with the classroom curriculum. Ideas for themes, plans for trips, and techniques for working with individual children will be planned. This might be accomplished during an agreed-upon lunch or prep period. At the end of the program, there will be a meeting to evaluate material, activities, and techniques.

2. Administer a Diagnostic Prescriptive Reading Teat to your class before they begin the CAC Program; this will identify those skills that our Reading Teacher will focus on with each child. the test will be scored by the CAC staff and the results will be shared with the classroom teacher.

3. Ensure that your class is on time for all activities in the art workshop. If for any reason such as a trip, special assembly, etc., your scheduled session must be cancelled, please inform the artist-teacher as soon as possible.

4. Act as integral member of the program team by always being present for the entire scheduled art activity period. Based on the collaborative planning sessions, your specific role in each session will be determined prior to each activity session. In addition, ideas for integrating art activities with the classroom curriculum will be developed.

In the Plan & Review you might be asked to:
1. Assist with an aspect of class activity management;
2. Write vocabulary and key discussion items on the board to be included in student logs. Write in your log while the students are writing in theirs, to the extent possible.

In the Art Activity you might be asked to:
1. Help make sure all students' work is labeled;
2. Note what students are saying about their work for carry-over into the classroom;
3. Take advantage of every opportunity to encourage students by aiding them in their efforts as well as experiencing the same activities that they are experiencing.

In the Classroom you will be asked to:
1. Integrate aspects of the chosen project theme into your regular curriculum based on planning, as appropriate;
2. Re-inforce vocabulary initiated in Plan & Review and the Art Activity, as appropriate;
3. Assist with identifying resource material for student research on chosen themes.

In the Story Room students must be allowed to leave your classroom in small groups for their story-room 40-minute periods once a week. It is important that they not be delayed since this is a critical aspect of the program.

I UNDERSTAND THAT THE ABOVE REQUIREMENTS HAVE BEEN DESIGNED FOR OPTIMUM USE OF THIS PROGRAM FOR MY STUDENTS AND I AGREE TO COMPLY WITH THESE REQUESTS.

_____ _____

(signed) Classroom Teacher Date

APPENDIX B

C.A.C. Staff Survey Results
1991-92

APPENDIX B - 1

Children's Art Carnival
Artist Questionnaire
1991-92

Site	Is there coordination between classroom teachers, reading teachers, and artists?	Are C.A.C activities being integrated into the regular curriculum?	Which aspects are most valuable in program orientation/ training?	Which aspects are least valuable in program orientation/training?	Which aspects will be incorporated into future arts-related staff development?
A	Q Yes. Orient work with classroom teachers' lesson plan	Q Not sure	Q Learning how to bring out each child's potential	Q Learning methods of discipline	Q More classroom management & conflict resolution Q Greater structure for conducting a lesson
B	Coordinate theme between reading teachers, classroom teachers, and arts curriculum	no response	Q Conflict resolution Q Mediation skills	Q If not schoolwide, not valuable	Q Artists and classroom Teachers meeting together
C	Q Coordinate theme between reading teachers, classroom teachers, and artists	Q Yes. Reading teachers, classroom teachers and artists have integrated the thematic ideas with each other.	Q Conflict resolution Q Chapter 1 tactics/ planning for year Q Staff meetings Q Guest Lecturers	none	no response

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APPENDIX B - 2

Children's Art Carnival
Reading Teacher Questionnaire
1991-92

SITES	Is there coordination between classroom teachers, reading teachers and artists	Are C.A.C activities being integrated into the regular curriculum?	Which aspects are most valuable in program orientation/training?	Which aspects are least valuable in program orientation/training?	Which aspects will be incorporated into future arts related staff development?
A	Q Yes. Thematic project between artist, reading teachers, and classroom teachers Q Twice a week	Q Yes Q Thematic idea between artist and reading teacher	Q Getting to know the teachers	Q N.A.	Q no response
B	Q Monthly "confabs" with classroom teachers Q Artist confer with classroom teachers before beginning a new theme Q Try to coordinate activities, trips	Q no response	Q CAC educational lesson Q Teaching strategies Q Help with planning of a theme and week-by-week activities	Q The mundane business aspect	Q"Hands-on" parent workshop Q Teachers' workshop (to enhance ability of teachers to function in CAC activities) Q Coordinate theme with regular classroom activities
C	Q Theme between reading teacher, classroom teachers, and artists	Q Totally Q Use of thematic ideas Q Trips and coordination of writing themes and visual arts project.	Q Conflict resolution	Q N.A.	Q How to work with reluctant students Q Teaching techniques

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APPENDIX B-3

Children's Art Carnival
Classroom Teacher Questionaire
1991-92

Site	School support for art program	Other art programs in the school	Transportation provided by school for arts-related activities	Availability of training in the arts for teachers
A	Q Staff Development Q Recruitment of parents to aid in arts projects Q Provision for turnkey training in arts-related areas	Q Artist in Residence Q Studio Museum of Harlem Q LEAP	Q Available when needed	Provided by: Q District Q School Q CAC program
B	Q Recruitment of parents to aid in arts projects	Q Arts Partners	Q Available when needed	Provided By: Q CAC program
C	Q Additional paraprofessional assistance for art projects	none	Q Available when needed	Provided By: Q District Q School Q CAC program

APPENDIX C

Ratings of Ways in Which Art Education Affects Student Performance

Children's Art Carnival
Sites A, B, and C
Indication of ways arts education affects student performance
Ratings according to staff experiences and observation*

Academic and Artistic Areas	A	B	C	Overall
	N=3	N=3	N=3	Rating
a. Developing students' artistic expertise	8.3	9.0	9.3	8.9
b. Improving students' reading	9.3	7.0	8.6	8.3
c. Improving students' overall academic performance	9.0	8.0	6.7	7.9
d. Developing students 'higher thinking' skills	7.6	7.7	7.7	7.7
e. Analyzing and interpreting	8.0	8.0	7.0	7.7
f. Developing students' aesthetic appreciation	8.6	8.7	8.0	8.4
h. Other	—	—	—	—
Personal and Social Growth				**Overall Rating**
a. Developing self-discipline	9.3	7.0	7.7	8.0
b. Developing self-confidence and self-esteem	8.3	7.7	9.0	8.3
c. Increasing their ability to cooperate with others	9.3	6.7	8.3	8.1
d. Increasing their ability to express themselves verbally	9.0	7.3	7.3	7.9
e. Developing leadership skills	9.3	7.3	7.3	8.0
f. Developing a personal point of view	7.3	7.3	7.3	7.3
g. Developing higher standards for themselves	8.3	7.3	8.3	8.0
h. Ability to initiate activity	9.3	7.0	7.7	8.0
i. Other	—	—	—	—

* Rating by classroom teachers, reading teachers and artists : 1=low, 5=medium high, 10=high

Q The respondents assigned most importance to the developing students' artistic expertise (mean=8.9) and to developing students' aesthetic appreciation (mean=8.4).

Q The next highest ratings were given to: improving students reading skills and developing self-confidence and self-esteem (mean=8.3).

Q The three lowest ratings were assigned to increasing students' ability to express themselves verbally and improving their overall academic performance (both means=7.9), developing students "higher thinking" skills and analyzing and interpreting (both means=7.7), followed by developing a personal point of view (mean=7.3).

APPENDIX D

Staff Ratings of Importance of Arts Education

Childrens Art Carnival
Sites A, B, and C
Indication of importance school assigns to the following arts education positions
1991-92
Ratings by staff*

Staff Title	Arts education is a means of developing social/ interpersonal and intellectual skills			Arts experiences should be part of every child's regular curriculum			Arts should be an extra-curricular part of a student's program			There should be separate courses or experiences in schools for the artistically talented			In times of budgetary constrictions allocation of funds should focus on the "three R's"			Only art specialists should teach art		
Site	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Principal	5	4	5	5	5	5	5	5	4	1	4	4	5	3	2	5	4	2
Classroom Teacher	5	4	5	5	5	4	2	5	4	4	4	4	1	2	4	1	3	3
Overall Rating	5.0	4.0	5.0	5.0	5.0	4.5	3.5	5.0	4.0	2.5	4.0	4.0	3.0	2.5	3.0	3.0	3.5	2.5
[illegible]	4.7			4.8			4.2			3.5			2.8			3.0		

* Ratings: 1= least important/strongly disagree; 3= moderately important/neither agree or disagree; 5= strongly important/strongly agree

Q The school staff unanimously assigned most importance to the fact that arts experiences should be part of every child's curriculum (mean=4.8), followed by Arts education is a means of developing social/interpersonal and intellectual skills (mean=4.7)

Q The school staff assigned the least importance to budgetary constrictions allocation of funds should focus on the "three R's". (mean=2.8). (mean = 2.5).

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APPENDIX E

Holistic Writing Scale
1991-92

COLLECTION AND SCORING OF STUDENT'S WRITING SAMPLES

Data Collection

At each site, four pictures were selected by the reading teacher and displayed. Students were instructed to select one picture and write a story about it. No time limit was placed on the children.

Holistic Scoring of Writing Samples

Separate scoring criteria were developed for second and third graders and for students in grades four through six. This was warranted by apparent differences in the range of performance by students in lower and upper grades. The scales derived for scoring appear on the following pages.

Writing Scale for Grades Two and Three

SCORE	
1	No writing, only drawing
2	Letters/child's name/copied material
3	Whole word units Understanding of phonemic recombination
4	Fragmentary writing: *phrases *isolated sentence *unrelated sentences
5	Minimally competent related sentences; may or may not show scribal interference
6	Extended writing on a topic: *elaborates or provides detail *may contain digressions or confusions in genre *may show evidence of disorganization *generally inadequate mastery of scribal convention
7	Clearly developed narrative or descriptive discourse *scribal mastery is adequate or better

Notes regarding the scale for grades two and three:

The child's ability to copy written material, write letters, or write their name is evidence that the child is beginning to grasp the concept of written language.

A child can master a number of whole, or sight, words without grasping the concept of phonemic combination. Phonemic combination refers to the understanding that a sound corresponds to a letter or cluster of letters that, in turn, correspond to differences in meaning.

Writing Scale for Grades Four Through Six

Score	
0	No writing
1	Minimal indications of literacy Fragmentary writing
2	Minimal competence *related sentences *relatively free of scribal interference *grammatical interference
3	Intermediate competence Grammatical weaknesses do not interfere with reading/meaning
4	Clearly developed narrative or descriptive discourse *scribal mastery is adequate or better *exhibits some stylistic or genric sophistication